



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

MUS
302.9.
12(A)

KEY TO
CHADWICK'S
HARMONY

G.W. CHADWICK

Mus 302.9.12
A



HARVARD UNIVERSITY

LIBRARY OF THE

Department of Music

Transferred from Harvard College Library

A KEY

to

CHADWICK'S HARMONY

by the Author

G. W. CHADWICK, A.M.

DIRECTOR OF THE NEW ENGLAND CONSERVATORY OF MUSIC

BOSTON, MASS.

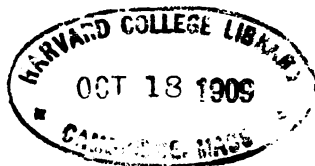
BOSTON,
THE B. F. WOOD MUSIC CO.

~~113.1.2~~

~~12.2.5~~
A

Ms 302.9.12

A



Warren A. Locke,
Cambridge

Transferred to
HARVARD UNIVERSITY,
Department of Music

Copyright MCMII,
by
The B. F. WOOD MUSIC CO.,
for all countries.

PREFACE.

The solutions here given are not to be regarded as the only possible harmonizations of the given basses and melodies. The student should be allowed some liberty in his choice of positions—even in his choice of the chords themselves— in proportion to his natural talent and innate musical taste. For this reason the lessons, which partake of the character of original work (LXV), have not been fully worked out.

It may be suggested that the lessons on the Figured Chorale belong to the domain of Counterpoint (in the modern sense). While this is certainly true, as far as the part-writing is concerned, such an art can never be mastered by the study of Counterpoint alone. The lessons on the Figured Chorale (especially with the melody in the inner voices) may be continued indefinitely with ever increasing profit to the student, and it is for this purpose that the 17 Chorales by Bach are given at the end of the book.

In the exercises on Analysis the harmony has been defined as simply as possible, but in many cases it is capable of other constructions, perhaps equally logical and correct.

G. W. CHADWICK.

CONTENTS.

LESSON	PAGE
I. Principal Triads of the Major Scale	1
II. The Same, Continued	2
III. Principal Triads of the Minor Scale	3
IV. Chord of the Sixth	4
V. Chord of the Sixth and Fourth	5
VI. Chord of the Dominant Seventh	6
VII. First Inversion of the Chord of the Dominant Seventh	7
VIII. Second Inversion of the Same	8
IX. Third Inversion of the Same	9
X. Secondary Triads in Major. The Supertonic Triad .	10
XI. Submediant Triad	11
XII. Mediant Triad	12
XIII. Inversions of the Secondary Triads	13
XIV. Leading-Tone Triad.	14
XV. Secondary Triads in Minor, with their Inversions .	15
XVI. Summary	16
XVII. Dispersed Harmony (Open Position)	16
XVIII. Dispersed Harmony in Minor	17
XIX. Dominant Ninth Chord in Major, and its Inversions .	18
XX. Dominant Ninth Chord in Minor.	19
XXI. Chord of the Seventh on the Leading-Tone	20
XXII. Chord of the Diminished Seventh	21
XXIII. Inversions of the Diminished Seventh Chord . .	22
XXIV. The Same, Continued	23

CONTENTS.

LESSON	PAGE
XXV. Modulation to the Dominant	25
XXVI. Modulation to the Subdominant	26
XXVII. Modulation between the Tonic, Dominant and Sub- dominant Chords	27
XXVIII. Modulation from a Major Key to its Parallel Minor .	28
XXIX. Modulation from a Minor Key to its Parallel Major .	29
XXX. Practical Modulations resulting from the preceding Lessons	30
XXXI. Modulation from a Major Key to the Parallel Minor of its Dominant	31
XXXII. Modulation from a Minor Key to the Subdominant of its Parallel Major.	32
XXXIII. The Same, Continued	33
XXXIV. Modulation from a Major Key to the Parallel Minor of its Subdominant	34
XXXV. Modulation from a Minor Key to the Dominant of its Parallel Major	35
XXXVI. Combination of the preceding Modulations	36
XXXVII. Supertonic Seventh Chord, in Major and Minor. .	37
XXXVIII. Inversions of the Supertonic Seventh Chord . .	38
XXXIX. Secondary Seventh Chords of the Tonic, Mediant, Subdominant, and Submediant, in Major . .	39
XL. Secondary Seventh Chords, in Minor	41
XLI. Inversions of the Secondary Seventh Chords . .	42
XLII. Chromatic Passing Tones	44
XLIII. Chords of the Augmented Sixth	45
XLIV. Augmented Six-Five Chord.	46
XLV. Chord of the Doubly Augmented Fourth	47

CONTENTS.

LESSON	PAGE
XLVI. Chord of the Augmented Six-Four-Three	48
XLVII. The Neapolitan Sixth	50
XLVIII. Altered Chords with a Diminished Third.	52
XLIX. Enharmonic Changes	53
L. Irregular Resolutions of the Dominant Seventh Chord	53
LI. Modulation a Minor Second Upward	53
LII. Modulation a Minor Second Downward	54
LIII. Modulations of an Augmented Fourth	56
LIV. Modulation in general. Key Relation	56
LV. The Non-Harmonic Tones. Suspensions.	56
LVI. Suspensions, Continued	57
LVII. Inverted Suspension. (Retardation.)	59
LVIII. Appoggiatura and Anticipation	60
LIX. Delayed Resolution of the Suspension	61
LX. Passing Tones and Embellishments	63
LXI. Accented and Double Passing Tones	65
LXII. Obligato Melody	66
LXIII. The Pedal, or Organ Point	66
LXIV. The Inverted Pedal	68
LXV. Melodic Figuration	69
LXVI. Harmonizing of Florid Melodies	71
LXVII. Accompaniments	75
LXVIII. Chromatic Scale, Harmonized.	75
LXIX. Figured Chorale	78
LXX. Figured Chorale, Continued	79
LXXI. Figured Chorale, Continued	83
LXXII. Analysis	88
Choral Melodies to be Harmonized	93

A KEY to Chadwick's Harmony.

1

EXERCISES TO LESSON I, PAGE 6. The Principal Triads of the Major Scale.

Note: In all exercises in which the bass, figured or unfigured, is given, much liberty may be allowed the student in the choice of position of the chords, especially in the final cadences. The solution which gives the most musical soprano must be regarded as the most desirable. The conservative teacher may find a rather free use of hidden octaves and fifths in connection with changes of positions in these exercises, but the author has chosen to be guided by the musical ear rather than the pedantic eye.

★ 1. Soprano given.

G: I — V I — IV — I IV I V — I

2.

C: I V I IV I — V I — IV — I V I

3.

F: I — IV — I V — I — V — I

4.

Bb: I — IV I V I V — I V I IV I — IV — I V — I

5.

A: I V I — IV I V — I V I IV I — V I —

★ These exercises admit of other and equally correct solutions.

The Principal Triads of the Major Scale.

(Continued.)

1. Bass given.

Exercise 1 shows the principal triads of the C major scale with the bass line given. The triads are: C: I, IV, I, V, I, IV, V, I.

2.

Exercise 2 shows the principal triads of the A major scale. The triads are: A: I, V, I, IV, I, IV, V, I.

3.

Exercise 3 shows the principal triads of the G major scale. The triads are: G: I, IV, V—, I, IV, I, V, I, V, IV, I—, IV, V, I.

4.

Exercise 4 shows the principal triads of the D major scale. The triads are: D: I, IV, V, I—, IV—, I—, V.

Exercise 5 shows the principal triads of the A major scale (continued). The triads are: V, IV, I, I—, IV, I, IV, V, I, I. There is an "or" above the final two triads.

5. Soprano given.

Exercise 6 shows the principal triads of the A major scale (continued). The triads are: A: I, V, I, IV, V, I—, IV—, (V)I—, IV, I, IV—, V, I.

6.

E: I — V — IV — V I — IV — V — I

EXERCISES TO LESSON III, PAGE 10.
The Principal Triads of the Minor Scale.

1. Bass given.

a: I IV V I V IV I V IV V I

2.

e: I V IV V I IV V — I IV V I

3. Unfigured bass given.

f: I V I V — IV I IV V I IV I V IV V — I

4. Soprano given.

e: I — V IV I V I — IV V I

5.

c: I V IV I V I IV — I IV I IV V IV I — V I

EXERCISES TO LESSON IV, PAGE 14.
The Chord of the Sixth.

1. Bass given.

C: I - V I IV I V I IV V I

2.

e: I IV I V I IV I V I IV I IV V I

3. Soprano given.

D: I V I I - V - I IV I IV V I

4.

c: I V I IV I V I V IV V I

5.

B^b: I V I IV I V I V I IV I V I

1. Figured bass given.

2.

a:

Better notation.

e:

D.

5.

E

6.

f.

$$I - I - V I \quad V - 7 \quad I - V I \quad V \quad I \quad V I - IV - I - IV V 7 I$$

First Inversion of the Chord of the Dominant Seventh.

1. Figured bass given.

G: I V₇ I — IV I V V₇ I V₇ I

c: I V₇ I — V I iv — I V₇ I — IV — I V I

3. Unfigured bass given.

g: I V₇ I V — 7 I — IV I V I V I IV I V I IV I V₇ I

Soprano given.

4a (In Major.)

D: I V₇ I — I V — I — IV V₇ I

4b (In Minor.)

d: I V₇ I — I V — I — IV V₇ I

A: I V₇ I — I V I V₇ I V I IV I IV I

f: I V — I V₇ I V I IV I — IV I V I V I IV I V I V₇ I — IV V₇ I

The Second Inversion of the Chord of the Dominant Seventh.

1. Figured bass given.

D: I V₇ I V I — IV V₇ I IV I V₇ I

2.

d: I V₇ I V₇ I V₇ I V I — V₇ I V₇ I

3. Unfigured bass given.

a: I — V₇ I IV — I V I IV V-7 I V₇ I IV — I V₇ I V₇ I

4. Soprano given.

C: I V₇ V I V I V₇ V₇ I — IV I V₇ I V I IV V₇ I I IV V I

*) This chord is merely interposed between the V₇⁴ and its resolution, or the measure may be harmonized as at 6).

5.

G: I V₇ I V₇ IV I IV I V I V₇ IV₇ I — V — I V₇ I — V V₇ I — I V₇ I

6.

g: I V₇ I V₇ I — V₇ I V₇ I — V I V I V₇ I IV I IV I — V₇ I

*) See note on page 26 of Harmony Course.

The Third Inversion of the Chord of the Dominant Seventh.

1. Figured bass given.

B \flat : I — V-7 I — V7 — I IV — I V7 I IV V7 — I

2.

c: I V7 — I IV V I IV V7 I IV V I V-7 I IV V7 I V7 I IV V I

3. Unfigured bass.

f: I V-7 I V7 I V I — IV — V7 I IV I V7 I

4. Soprano given.

C: I V7 — I — IV V7 I IV I V7 I I IV V7 I — IV I IV I V7 I

5.

G: I V7 I I V7 I V7 I V7 I I V I V7 I V I — IV I IV I V7 I

6.

G: I — V7 V-7 I — V-7 I V7 I V7 V I — I V7 V-7 I V I — IV I — I V7 I

The Secondary Triads in Major.
(The Supertonic Triad.)

1. Figured bass given.

G: I II V I IV I V₇ I V₇ I IV I V₇ I

2.

D: I V₇ I V₇ I V II IV V₇ I

3. Unfigured bass given.

B^b: I V₇ I II I IV II IV V₇ I II I V₇ I

4. Soprano given.

A: I II I II IV V₇ I V₇ I V₇ I II IV V₇ I V₇ I V₇ I V₇ I

5.

D^b: I II IV V₇ I V₇ I V V₇ I II V I IV I V₇ I

6.

B^b: I II V I V I V I IV II V I II I V₇ I

EXERCISES TO LESSON XI, PAGE 39.

The Submediant Triad.

1. Figured bass given.

C: I V₇ VI IV I — V — VI IV II V₇ I

+ See Example 79, page 36 in Harmony Course.

2.

G: I V₇ VI IV — I VI IV V I — V₇ VI II I V₇ I

3. Unfigured bass given.

D: I VI I V-7 VI IV V VI V — 7 I IV II I V I

4. Soprano given.

B^b: I — IV V₇ VI IV V-7 I — V₇ I V — I II V-7 I IV I IV I II V₇ I

5.

E^b: I V₇ I — IV I — II V-7 I IV V I V₇

I — — V₇ VI IV I — II V-7 I — V-7 VI IV II V₇ I

6.

A: I VI IV V₇ VI II I V VI IV I— IV II V₇ I

EXERCISES TO LESSON XII, PAGE 43.

The Mediant Triad.

1. Figured bass given.

C: I III IV I V—₇ I— V— VI I IV V₇ I

2.

A: I V—₇ VI III IV I— III IV— V I V₇ I

3. Unfigured bass given.

B^b: I V₇ I V—₇ VI IV I V I III IV I— IV II V₇ I

4. Soprano given.

A: I V₇ I V—₇ VI IV I V I III IV I— IV II V₇ I

5.

E^b: I— III IV V₇ I— IV V—₇ I VI IV V I—₇ VI IV II V₇ I

EXERCISES TO LESSON XIII, PAGE 47.
Inversions of the Secondary Triads.

1. Figured bass.

G: I II I II— V— 7 I V VI II I V7 I

2.

A: I III V7 VI II V VI IV I IV II V VI— II— I V7 I

3. Unfigured bass.

Ab: I — IV I II — I V7 VI — II — I V7 I

4. Soprano given.

E: I IV I III V7— I IV I III V-7 VI V- I IV V7 I II— V7 I

5.

Db: I VI— II V I— II I V I VI IV I IV I III V7 I

→ Third doubled to avoid consecutive fifths with the next chord.

EXERCISES TO LESSON XIV, PAGE 49.

The Leading-Tone Triad.

1. Figured bass.

C: I II VII^o I VI VII^o V I — IV II I V I

2.

G: I IV VII^o III VI II V7 I — IV II I V7 I

3. Unfigured bass.

EXERCISES TO LESSON XV, PAGE 51.
Secondary Triads in Minor, with their Inversions.

15

1. Figured bass given.

c: I II° I VII I IV— I V7 VI— V— I VII° I IV I V7 I

2.

e: I— IV— I V7 VI VII° I V7 VI IV IV— I— IV I V7 I

3. Unfigured bass.

c: I V7 VI IV I— VII° I (V) V7— I IV I V7 I

4. Melody given.

d: I— V V7 I V7— I— IV— V— I IV I V7 I

5.

a: I VII° I II° V-7 I V I V7 I— V7 I V— I V7 VI II° V I V I II° I— II° V7 I—

LESSON XVI. Summary.

Note: The musical student may now be encouraged to compose little melodies similar to the foregoing, harmonizing them strictly in accordance with the given rules and using only the material thus far required.

EXERCISES TO LESSON XVII, PAGE 65.
Dispersed Harmony (Open Position.)

1. Figured bass given.

C: I V-7 I VI II V I IV VII° I II V I

2.

Bb: I — V7 I V7 I V7 I — V-7 I — V-7 I II — V7 — I

3. Unfigured bass.

G: I IV V7 — I II — III V7 I IV I V7 — I II — — I V7 I

4. Melody given.

A: I V7 I V7 V7 VI V I I IV — I V7 I II I V7 I

5.

C: I — V7 I V7 I V7 I — V-7 I — V-7 I II — V-7 I

Compare with No 2.

EXERCISES TO LESSON XVIII, PAGE 67.
Dispersed Harmony (Open Position) in Minor.

1. Figured bass given.

d: I VI IV V — 7 I V7 I — IV V VI IV V I

2.

c: I — V7 I V I V7 — I VI — IV I IV I V I

3. Unfigured bass.

g: I IV I V — IV — V I — V VI IV I V — 7 I IV I V7 I

4. Melody given.

e: I — V I — IV I — IV V I V — 7 I V I V7 I

5.

a: I V I V7 I — V — 7 I V7 I — V7 I V I V7 I V7 I — V7 I — II° I V7 I

EXERCISES TO LESSON XIX, PAGE 70.

The Dominant Ninth in Major, and its Inversions.

1. Figured bass given.

C: I V-9 I- IV I V-7 I- V7 I II I V7 I

2. Melody given.

D: I III IV V9 V-7 I V7 I- IV V9 I II V7 I II V-9 IV7 I

3.

F: I- V9 I V- I- V7 I V I- V-9 I V VI II- I V7 I

4.

Bb: I I V9 I V-7 VI II V7 I- V-9 I V-7 I II V-7 I

5.

Eb: I- V9 I V7-9 8 I- IV- V9 III V7 V9 I V7 I

EXERCISES TO LESSON XX, PAGE 73.

The Dominant Ninth in Minor.

1. Melody given.

g: I V7 I V9 I V— I V7-9 V I— IV I V7 I V9 I IV II° I V7 I

2.

f#: I — V9 I V7 I — IV V9 I V—7 I II° I V7 I

3.

b: I — V7 I V I V7 I IV I V I V7 I IV— V7 I V7.— I

4.

CHANT.

d: I V I V7 — I — V7 I V I IV I IV V7 I — V7 I

5.

e: I — V7 I — V7 I V7 V7 I II° I V7 I

EXERCISES TO LESSON XXI, PAGE 76.

The Chord of the Seventh on the Leading-Tone.

1. Melody given.

Bb: I vii^o₇ I — IV vii^o₇ I V₇ I vii^o₇ I — II I V₇ I

2.

D: I vii^o₇ I V₇ I IV vii^o₇ I II I V I V₇ I vii^o₇ I IV vii^o₇ I V V₇ I

3.

Eb: I — vii^o₇ I V-7 I II V I — vii^o₇ I IV vii^o₇ III V₇ I

4.

A: I — V-7 I V₇ — V⁹₇ III V₇ VI IV I — vii^o₇ III V₇ I

5.

Db: I III IV vii^o₇ I IV vii^o₇ V₇ ^{9 8} I — vii^o₇ I — IV — V₇ ^{9 8} I

EXERCISES TO LESSON XXII. PAGE 78.
The Chord of the Diminished Seventh.

21

1. Melody given.

d: I VII^o₇₀ I V I VII^o₇₀ I — V I V₇ I VII^o₇₀ I V₇ I — V₇ I

2.

c: I — VII^o₇₀ I — V VII^o₇₀ I V₇ I V I — VII^o₇₀ I — II^o I V₇ I

3.

e: I — VII^o₇₀ I V₇ I VII^o₇₀ I I — VII^o₇₀ I V — 7 I

4.

g: I V I — V₇ VI IV — I V VII^o₇₀ I V₇ I — IV II^o V₇ I

5.

a: I — VII^o₇₀ — I — VII^o₇₀ I V I VII^o₇₀ I IV V₇ I

EXERCISES TO LESSON XXIII, PAGE 81.

The Inversions of the Diminished Seventh Chord.

1. Figured bass given.

d: I VII⁷⁰ I VI V VII⁷⁰ I VII⁷⁰ I VII⁷⁰ I IV I V₇ I

2.

e: I VII⁷⁰ I - VII⁷⁰ I IV I IV I — V - 7 VI - IV VII⁷⁰ I V₇ I

3. Unfigured bass.

f#: I VII⁷⁰ I VII⁷⁰ I V₇ I VII⁷⁰ I VI IV V₇ I

4. Given melody.

g: I VII⁷⁰ I VII⁷⁰ I VII⁷⁰ I VII⁷⁰ I VII⁷⁰ I VII⁷⁰ I IV I V₇ I

5.

a: I VII⁷⁰ I V V₇ I V₇ — V₇ I — VII⁷⁰ I — V₇ I

♦ The fifth ascends—See 146 B, page 79.

EXERCISES TO LESSON XXIV, PAGE 82.
The Chord of the Diminished Seventh (*Continued.*)

1. Figured bass given.

F: I VII⁹ I I V— I V⁷ I— VII⁹ I III VII⁹ I II— V—7 I

2. Open position.

E^b: I VII⁹₀— I II V—7 I V⁷ I VII⁹₀ I II V—7 I

3.

A: I VII⁹₀ I VII⁹₀— I— IV I VII⁹₀ I IV V⁷ I

4.

B^b: I VII⁹₀ I— V⁷ I IV— VII⁹₀ I IV VII⁹₀— I— IV V⁷ II VII⁹₀ I

5. Open position.

A^b: I VII⁹₀— I VI II VI VI V I

6. Melody given.

A: I vii°_0 I — V vii°_0 I vii°_0 I — vii°_0 I III vii°_7 I II — I V₇ I

7.

D: I vii°_0 — I II V — I II I V₇ I

8.

A: I vii°_0 I — V₇ I IV — vii°_0 I IV vii°_0 — I — IV I V₇ I

9.

G: I vii°_0 I vii°_0 — I — IV I vii°_0 I — V₇ I

10.

G: I vii°_0 — I VI II VI IV V I

EXERCISES TO LESSON XXV, PAGE 88.

The Modulation to the Dominant.

1. Melody given.

C: I V I G: V₇ I IV I V₇ I

2.

c: I — G: VII₉ . I — IV — I V₇ I

3.

B \flat : I — F: V₇ I IV I II — I V₇ I

4.

a: I — e: VII₉ I — IV — I V₇ I

5.

G: I — V₇ I D: V₇ I IV I IV I — IV V₇ I

EXERCISES TO LESSON XXVI, PAGE 92.

The Modulation to the Subdominant.

Soprano given.

1. *Modulating tone in Soprano.*

C: I V7 I F: V7 I IV I II III V7 I

2.

D: I — V7 I — G: V7 I IV I III V7 I

3. *Modulating tone in Alto.*

Bb: I VI Eb: V7 I — V9 V7 — I

4. *Modulating tone in Tenor.*

d: I — g: V7 I IV I — V7 I

5. *Modulating tone in Bass.*

a: I d: V7 I V7 I — IV IIo I V7 I

EXERCISES TO LESSON XXVII, PAGE 93.

Modulation between the Tonic, Dominant
and Subdominant Chords.

1. Soprano given.

C: I — G: V₇ I — C: V₇ I — IV V I

2.

B^b: I V₇ I E^b: V₇ I — V₇ I — B^b: V₇ — V — 7 I

3.

E^b: I V₇ VI V I B^b: V₇ I — E^b: V₇ I II I V₇ I

4.

D: I — G: V₇ I — II I V₇ I D: V₇ I V₇ I — II V 7 I

CHANT.

C: I VII₉ I — G: V₇ I II I V₇ I C: V₇ I — IV I V VI I V₇ I

EXERCISES TO LESSON XXVIII, PAGE 97.
Modulation from a Major Key to its Parallel Minor.

1. Soprano given.

C: I a: V₇ I — IV I V — I

2.

C: I a: VII^o — I VI IV I V I

3.

E^b: I c: V₇ — I — IV II^o I V₇ I

4.

D: I — b: V₇ I — V₇ VI IV — I V₇ I

5.

B^b: I V₇ I — g: V₇ I II — I V₇ I IV I

EXERCISES TO LESSON XXIX, PAGE 100.

Modulation from a Minor Key to its Parallel Major.

1. Soprano given.

c: I E: V7 I — IV I V7 — I

d: I vii⁷_o I F: vii⁷_o V₇ I IV — I V I

a: I V — I V₇ I — C: vii⁷_o I — V₇ I

g: I — V — 7 I B: V₇ I — IV I — IV vii⁷_o V₇ I

e: I — V₇ I V — 7 I V I — G: V₇ I II V₇ I

EXERCISES TO LESSON XXX, PAGE 101.

Practical Modulations resulting from the preceding Lessons.

1. Soprano given.

C: I V₇ I — a:V₇ I V₇ I — C: V₇ VI V₇ I — V₇ — I

d: I V₇ I F:V — 7 I — d:V₇ I II° V — 7 I

E^b: I c:VII₉°I — IV — I V I E^b:V VII₉°I IV — V — 7 I

c: I IV I V — I E:V — 9 V₇ I — c:VII₉°I V₇ VI IV I — V₇ I

G: I — V I e:VII₉° V₇ I — G:V — 9 I V — 7 I II V₇ I

EXERCISES TO LESSON XXXI, PAGE 105.

Modulation from a Major Key to the Parallel Minor of its Dominant.

1. Soprano given.

1. Soprano given.

C: I — V₇ I — e: V₇ I — IV II° I V₇ I

2.

A : I IV I V-7 VI IV II I V I-c# : V7 I — IV II° I V7 I

3. 
G: I—V₇ V—7 I — V₇ I—V I—bV₇ I V₇ I IV I IV I V₇ I

4.

F: I vn⁹ I — IV I V I — a:V7 I — IV V7 I

5.

Figured bass line: E^b: I IV I IV II I V — 7 I g: vii^o I V7 I

EXERCISES TO LESSON XXXII, PAGE 108.
Modulation from a Minor Key to the Subdominant
of its Parallel Major.

CHANT.

Soprano given.

1.

C: I IV— V I A♭: VII°₇₀ I II: I V— 7 I

2.

d: I VII°₇₀ IV VII°₇₀ I — B♭: V7 I IV — I

3.

e: I — VII°₇₀ I — C: V7 I — V7 I

4.

f: I — VII°₇₀ I — V—7 V I D♭: VII°₇₀ I IV I V7 I

5.

b: I VII°₇₀— IV V7 — I IV— i G: V7 I V I IV I IV I V7 I

Modulation from a Minor Key to the Subdominant
of its Parallel Major. (Continued.)

1. Soprano given.

C: I — e: V7 VI IV I IV I V vñ7° I C: V7 V9 V7 I — IV—V-7 I

2.

c: I — V7 I V I Ab: V7 V9 7 — I — c: V7 VI IV II° I V7 — I

3.

F: I — a: V7 — I — IV — I F: V7 — I — II — V7 I

4.

e: I V I—V7 I — VI C: V7 I—III V7 I VI IV V-7 I VI e: V-7 I V I—II° V7 I

5.

Bb: I — d: V7 I V — I Bb: V7 I IV — I V7 I

Modulation from a Major Key to the Parallel Minor
of its Subdominant.

1.

D: I — IV I — e: vii° I IV V7 I

2.

Eb: I — IV I V7 I f: V7 I V7 I

3.

F: I VI V I — IV V I — IV I g: vii° I ii° I V7 I

4.

G: I vii° I — V I vii° I a: vii° I V7 VI IV — I — V7 I

5.

A: I — b: vii° V7 I — V - 7 I —

EXERCISES TO LESSON XXXV, PAGE 115.

Modulation from a Minor Key to the Dominant of its Parallel Major.

1. Soprano given.

e: I ——— D: V₇ — I — IV I — V₇ — I
This exercise may precede or succeed N^o 1, page 84.

2.

f: I E^b: V₇ — I V₇ I IV II V₇ I
This exercise may precede or succeed N^o 2, page 84.

3.

g: I — F: VII₉ I IV — V₉ I VI IV I — II V₇ I

4.

a: I VII₉ I — V I VII₉ I G: VII₉ V₇ I V — 7 VI II I — V₇ I

5.

b: I ——— A: VII₉ — V₇ I V — 7 I —
This exercise may precede or succeed N^o 5, page 84.

EXERCISES TO LESSON XXXVI, PAGE 117

Combination of the preceding Modulations.

1.

D: I b: V7 I G: V7 I e: V7 I D: vii^o I G: V7 I D: vii^o I - IV V7 I

2.

a: I d: V7 vii^o I F: vii^o I Bb: V7 I g: vii^o I d: vii^o I - a: I V7 I

3.

Bb: I F: V7 I g: vii^o I D: vii^o I g: V7 I F: V7 I Bb: V7 I W I

4.

e: I - C: V7 I a: vii^o I - G: vii^o I - C: V7 I - e: V7 I - IV I V7 I

5.

F: I g: vii^o I Bb: V7 I Eb: V7 I c: vii^o I F: V7 I Bb: vii^o I F: vii^o I - IV V7 I

6.

f#: I A: vii^o I C#: V7 I E: V7 I g#: vii^o I B: V7 I C#: V7 I f#: V7 I IV - I V7 I

The Supertonic Seventh Chord, in Major and Minor.

1. Soprano given.

D: I — II₇ V₇ I VII^o I II-7 V₇ I V₇ I — II-7 I V I

2.

Bb: I — IV II₇ V-7 I — IV — II₇ V-7 I II₇ I IV II V₇ I

3.

A: I — IV II III VI I II₇ I V I — III IV VII^o II₇ V₇ — I IV I

4.

e: I — II₇ V I — V I — V I — IV II₇ I — V I V₇ I

5.

c: I V I V₇ I V-7 I V₇ I V₇ I — II₇ V I — V₇ I

6. Choral. Involving Modulation.

Chord progression: Eb: I — V I IV I V7 I IV I II7 I V I I

Chord progression: V7 I Bb: V7 I II7 V7 I Eb: I V7 I II7 V7 I

EXERCISES TO LESSON XXXVIII, PAGE 122.
Inversions of the Supertonic Seventh Chord.

1. Soprano given.

Chord progression: C: I II-7 V7 I IV I II7 V7 I — II7 I II7 V7 I II7 V7 — I

2. Involving Modulation.

Chord progression: F: I — II-7 V7 — III V7 I d: V7 I Bb: V7 I F: I II7 — I V7 I

3.

Chord progression: Ab: I V — I — II-7 I V7 I VI II-7 V7 I II7 — III V7 I

4.

a: I — II⁷ I II⁷ — V — I — II⁷ I II⁷ I V⁷ I

5.

e: I II⁷ V I V⁷ VI IV II⁷ I V I — IV I II⁷ V⁷ I I — I V⁷ I

6. Chorale.

F: I — V⁷ I — II⁷ V⁷ I V — I IV I V⁷ I II⁷ V-7 I

g: I VII^o I — II⁷ V-7 I Bb: I VII^o I — II⁷ V-7 I

EXERCISES TO LESSON XXXIX, PAGE 125.
Secondary Seventh Chords of the Tonic, Mediant,
Subdominant, and Submediant, in Major.

1. Soprano given.

C: I-7 IV II⁷ V⁷ I — vi⁷ IV II⁷ V⁷ I I⁷ II⁷ II V I

2.

Bb: I V III-7 VI IV-7 V III-7 IV — I VI-7 II₇ V₇ I

3.

A: I-7 IV I — IV₇ IV V III₇ I IV II₇ II V₇ I

4.

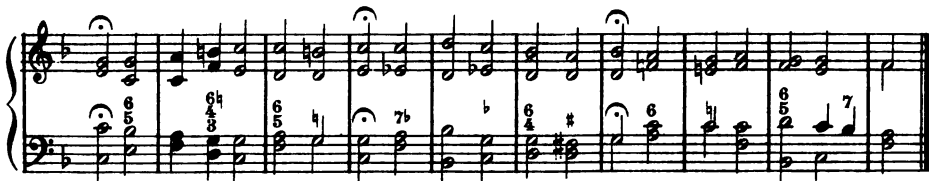
G: I IV I vi²- IV II₇ I V III₇ I vi V I IV₇ IV II — 7 V₇ I —

5.

F: I vi₇ II-7 V₇ I-7 IV₇ vii⁰ 7 III VI-7 IV — IV I- II III V₇ I

6.

Chorale.

F: I V₇ I IV- I - V₇ I V I V-7 I V - 7 I -V-7 I C: V₇ I II₇ V I B_b V₇ I g: IV I V I F: I V I II₇ V-7 I

EXERCISES TO LESSON XL, PAGE 127.
Secondary Seventh Chords, in Minor.

41

1. Soprano given.

e: I IV-7 VII^o I — VI⁷ VI I II^o VII^o V⁷ I-7 VI VII^o V VII^o I II^o V⁷ I

2.

g: I — II^o V-7 VI — IV⁷ V-7 I — 7 IV I IV I — V⁷ I

3.

a: I IV⁷ I V I — VI⁷ VI IV I VII^o I II^o V⁷ I

4.

c: I V⁷ I-7 IV I VI⁷ IV II^o I VI⁷ IV-7 II^o I V⁷ I

5.

f: I VI⁷ VI IV V⁷ VI IV⁷ — II^o II^o I V-7 I V I IV I II^o I — V⁷ I

6. Chorale.

First system of the chorale, featuring a treble and bass staff with figured bass. The key signature is one flat (Bb) and the time signature is 3/4. The bass line includes figures such as 6, 4/3, 6 5, 6 4, 4 2, 6 5, 6 4, 6, 4/3, 6 4.

E♭: I IV I V₇ I II₇ V I c:V I VI-7 II⁹ V I E♭:VI III I IV V₇ I IV

Second system of the chorale, featuring a treble and bass staff with figured bass. The bass line includes figures such as 7, 6 5, 6 5, 6 5, 6 5, 6 5.

I — IV I II c:IV₇ V E♭:VI V-7 I B:I II₇ V I E♭:I V₇ I II₇ V I
B:I-7^b IV

EXERCISES TO LESSON XLI, PAGE 129.

Inversions of the Secondary Seventh Chords,
in Major and Minor.

1. Figured bass given.

Exercise 1, featuring a treble and bass staff with figured bass. The key signature is one flat (Bb) and the time signature is 3/4. The bass line includes figures such as 8, 6 5, 2, 6 5, 6, 3 2, 6 5, 6 4, 6 5, 7, 6 4, 7, 4 3, 6 4, 7 5.

E♭: I II₇ V₇ I₇ I IV-7 VII⁹-7 I V₇ VI-7 II-7 I V₇ VI II₇ I V₇ — I

2.

Exercise 2, featuring a treble and bass staff with figured bass. The key signature is one flat (Bb) and the time signature is 3/4. The bass line includes figures such as 3, 6 4, 6 6, 2 6, 7 8, 6 4, 7 4, 6 4, 6 7, 6 5, 6 4, 6 7, 6 4.

d: I VII⁹o I VI II⁹ V₇ I-7 VI₇ VI II⁹ V₇ I V₇ I II⁹ — I V₇ I — V₇ I

3. Soprano given.

Exercise 3, featuring a treble and bass staff with figured bass. The key signature is one flat (Bb) and the time signature is 3/4. The bass line includes figures such as 4 2, 6 6, 4 3, 6, 7, 2 6, 4 3, 7 6, 6 5, 4 2, 7 7, 6 5, 7.

F: I II₇ V-7 I V₇ I IV II₇ V-7 I VI₇ II₇ V-7 I₇ VI II₇ — V-7 I

4.

a: I II^o — I V₇ I — IV₇ VII^o IV VII^o I — V I—7

IV I II^o V₇ I — IV₇ II^o V₇ I II^o V I

5.

B_b: I II₇ I II₇ V-7 I II₇ V₇ VI II₇ V I₇ IV VII^o III V₇ I

6. Chorale.

E_b: I V₇ VI V I — II₇ V₇ I V I V₇ I V₇

VI I II₇ V-7 I I V B_b:V₇ I V I II₇ V-7 I

E_b: V I IV V₇ I — V — I IV I II I II₇ V-7 I

EXERCISES TO LESSON XLII, PAGE 132.

Chromatic Passing Tones.

1. Figured bass given.

C: I — IV — B \flat V $_7$ — I — II $_7$ VII o — C: IV VII o II $_9$ IV $_9$ V I

2.

D: I — V — II VII o I — IV I — II $_7$ V-7 I

3. Soprano given.

F: I VII $_9$ 7 o V $_7$ V-7 I V II VII o I VI V+ I+ VI IV I — IV-7 V-7 I

4.

C: I — II — 7 V — II VII o I — + IV — + II — V $_7$ I

5.

B \flat : I — V $_7$ — I VI II F: V-7 I B \flat : II VII o V $_7$ I — V I IV — II — I — V $_7$ I

+ Enharmonic form for C#

MIXED CHORDS.

The Chords of the Augmented Sixth.

1. Figured bass given.

a: I IV 6+ V- 7 I 6+ V I IV 6+ V- 7 I VII° 6+ I II° V7 I

2.

D: I IV IV6+ V V7 I - VII° I - VI 6+ VII° II VII° I - IV I V7 I

3. Soprano given.

E♭: I IV IV6+ V V7 I - II7 I - VI 6+ VII° II VII° I - IV I V7 I

4.

d: I 6+ V- 7 I - II° I IV I IV- V IV V I - IV V

I - IV I 6+ I - V I 6+ V I I - VII° I 6+ V- 7 I

5.

E♭: I VI 6+ VII° I IV V V7 I II7 V I V7 VI IV II V7 I

EXERCISES TO LESSON XLIV, PAGE 141.

MIXED CHORDS. (Continued.)

The Augmented Six-Five Chord.

1. Soprano given.

C: I — VI VI⁶⁺₅ V — 7 I II⁶⁺₅ I — IV II I V₇ I

2.

a: I IV⁶⁺₅ I IV — II⁶⁺₅ I V₇ I — IV IV⁶⁺₅ I IV II⁶⁺₅ I V₇ I

3.

Bb: I II⁶⁺₅ I IV I V₇ I — VI₇ VI⁶⁺₅ V — 7 I V₇ I II⁶⁺₅ I II — V₇ VII⁶⁺₇ V₇ — I

4.

c: I IV⁶⁺₅ I V₇ I — V V₇ I V I IV⁶⁺₅ I V₇ I

5.

d: I — IV⁶⁺₅ I — V₇ I F: VI V I II⁶⁺₅ I II V — 7

I — V — 7 I — III d: VII⁶⁺₇ I IV IV⁶⁺₅ I VI I V₇ I

EXERCISES TO LESSON XLV, PAGE 143.

The Chord of the Doubly Augmented Fourth.

1. Soprano given.

G: I $\Pi \frac{4}{3} + I$ IV $\Pi_7 V_7$ I — $\Pi \frac{6}{3} + I$ IV V-7 VI — IV-vii $\frac{9}{2}$ I vi $\Pi \frac{4}{3} + I$ $\Pi \frac{6}{3} + I$ V7- I

2.

Bb: I $\Pi \frac{4}{3} + I$ IV- I — vi $\Pi_7 \Pi \frac{6}{3} + I$ — $\Pi_7 V_7$ I $\Pi \frac{4}{3} + I$ IV- I — vi $\Pi_7 \Pi \frac{4}{3} + I$ V7 I

3.

B: I $\Pi \frac{4}{3} + I$ vii $\frac{9}{2}$ I-7 IV I — IV Π_7 I V-5+ I-IV V-5+ I $\Pi \frac{4}{3} + I$ vii $\frac{9}{2}$

I-7 IV I — vi $\Pi_7 \Pi \frac{6}{3} + I$ — IV Π V I

4. With Modulation.

Eb: I — $\Pi \frac{4}{3} + I$ IV- I I7 IV IV7 I I V7 V I — $\Pi \frac{4}{3} + I$ IV- I IV I iii V7 I

5. Soprano and bass given.

A: I — $\Pi \frac{6+}{4} + I$ IV — I — V7 VI III IV I $\Pi \frac{6+}{4} + I$ — IV V —

I — $\Pi \frac{6+}{4} + I$ IV — I IV I $\Pi 7$ I II I $\Pi \frac{6+}{4} + I$ — V7 — I

6. Soprano given.

F: I — $\Pi \frac{6+}{4} + I$ VI V I IV I IV I V-7 I V I — $\Pi \frac{6+}{4} + I$

IV I IV I $\Pi \frac{6+}{4} + I$ VI III V7 I

EXERCISES TO LESSON XLVI, PAGE 146.

The Chord of the Augmented Six-Four-Three.

1. Unfigured bass given.

C: I — VI $\frac{6+}{4} +$ II V7 I — a:V $\frac{6+}{4} +$ I C:IV $\Pi \frac{6+}{4} +$ V I

2.

C: I — V₇ V₇⁶⁺₈ I V I — II₃⁶⁺₈ I IV I II₃⁶⁺₈ V I —

3.

d: I V₇ VI II₃⁶⁺₈ V I IV II₇⁶⁺₈ I V I V₇ I — II₃⁶⁺₈ V₇ — I

4. With modulation.

B^b: I — IV I VII₇⁶⁺₈ VII₃⁶⁺₈ I I F I II₇ V I B^b: VII₃⁶⁺₈ I — VII₇⁶⁺₈ VII₃⁶⁺₈

g: V — I B^b: II — V₇ — I

1. Melody given.

D^b: I — VI₃⁶⁺₈ II V₇ I — b^b: V₇ V₇⁶⁺₈ I D^b: IV II₃⁶⁺₈ V I

Compare with No.1 page 147.

2.

d: I — V₇ V₇⁶⁺₈ I V I — II₃⁶⁺₈ I IV I II₃⁶⁺₈ V I —

Compare with No.2 page 147.

3.

D: I — III $\frac{3}{4}+$ VI — II — II $\frac{3}{4}+$ V — I — 7 I7 IV I — VI $\frac{3}{4}+$ VII $\frac{3}{4}+$ V7 I IV I

4.

C: I V₇ VI II $\frac{3}{4}+$ V I IV II $\frac{3}{4}$ I V I V₇ I — II $\frac{3}{4}+$ V-7 I

Compare with No. 3 page 147.

5. With modulation.

A: I — IV I VII $\frac{3}{4}$ VII $\frac{3}{4}+$ I E: IV I II₇ V I A: VI $\frac{3}{4}+$ I — VII $\frac{3}{4}$ VII $\frac{3}{4}+$

Compare with No. 4 page 147.

F#: V — I A: II — V₇ — I

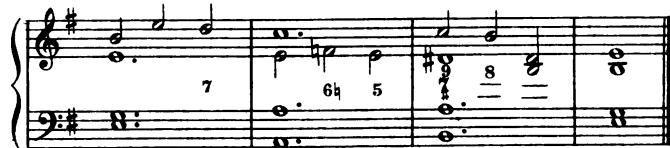
EXERCISES TO LESSON XLVII, PAGE 150.

The Neapolitan Sixth.

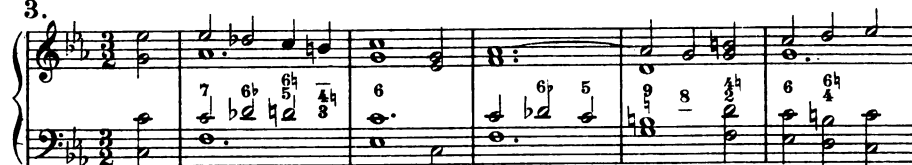
1. Soprano given.

a: I II° N°6 IV VII $\frac{3}{4}$ I — II° N°6 I V₇ I

2.

e: I II° N⁶ I V⁷ VI IV N⁶ IV V⁷ I V⁷ I V⁷I — 7 IV N⁶ IV V⁷ V⁷ — I

3.

c: I IV⁷ N⁶ II⁷ VII⁷ I — IV N⁶ IV V⁹ V V⁷ I V IIV⁷ N⁶ — I V⁷ I

4.

d: I — IV II° N⁶ IV I — II° N⁶ IV VII⁷ I — N⁶ I V⁷ I

5.

A: I — N⁶ I VII⁷ I II⁷ V⁷ I — V I I — 7 V — 7 I — N⁶ IIV⁷ II — N⁶ I V⁷ I

EXERCISES TO LESSON XLVIII, PAGE 154.
Altered Chords with a Diminished Third.

1. Soprano and bass given.

C: I II^{6+}_2 I — II^{5+}_3 I — II^{5+}_3 I — II^{6+}_3 I IV I V-7 I

2.

d: I IV IV^7_2 V I IV IV^7_2 I V I IV^7_2 V I — V I IV^4_2 V-7 I

3.

a: I — II^7_2 I — II^7_2 I IV II^7_2 I II^7_2 II^7_2 I IV II^6_2 I V7

4.

C: I II^{4+}_2 I II^{4+}_2 I — V7 I V — 7 I — IV II^5_2 I II^{6+}_2 I — V7 I

5. Soprano only, given.

e: I G:IV I VI II^{6+}_3 I V7 I V e:V I — II II^{6+}_3 V

I G:V I a:II7 V — 7 I e:IV — 7 V VI N6 I V7 I

LESSON XLIX, PAGES 155 to 160.

Enharmonic Changes.

LESSON L, PAGES 160 to 164.

Irregular Resolutions of the Dominant Seventh Chord.

EXERCISES TO LESSON LI, PAGE 167.

Modulation a Minor Second Upward.

1. Unfigured bass.

C: I - IV V_7 I V_7 I D: V_7 VI IV II I V_7 I

2.

D: I - V_7 I V I - IV V I E: V_7 I II III II I V_7 I

3.

G: I V_7 VI II V I V_7 I I V I A: V_7 VI IV I V_7 I

Another version.

G: I V_7 VI II-7 V I V I I V I A: V_7 VI IV-7 I V_7^{9-8} I

4.

Melody given.

D: I - IV V_7 I V_7 I D: V_7 VI IV II I V_7 I

Compare No. 1

54

5.

6 2 6 4 6 7b 8b 6b 6b 5b 6 7b 8b

C: I - V₇ I V I - IV V I D: V₇ I II III II I V₇ I
Compare N^o2

6.

7 6 5 6 6 5 7b 8b 6b 8b 5b 6 8b 9b 8b 5b

A: I V₇ VI II -7 VI VI I I V IB: V₇ VI II -7 I V⁹⁻⁸₇₋₇ I
Compare N^o3

7.

4 6 6 6 4 5 4 6 4b 7b 8b 6b 8b 6b 7b 8b

E: I V₇ I IV - I - V₇ I - V I V₇ I F: V₇ - I - II I V₇ I

8.

7b 8b 5b 8b 7b 8b 7b 5 7b 8b

A: I — B: V₇ I — b: V₇ I — C: V₇ VI II⁷ II V₇ I

EXERCISES TO LESSON LII, PAGE 170.

Modulation a Minor Second Downward.

1.

7 6# 5# 7# 6b 8b 7 6# 7

C: I -7 B: V₇ I -7 B: V₇ I -7 a: V₇ I C: vi V₇ I IV V - I —

2.

E^b: I — V V₇ I IV I IV I I-₇ D:VII₇^o I — IV I V₇ I

3.

B^b: I IV I B:V₇ I C:V₇ I —₇ B:VII₇^o I V₇ I —₇ B^b:VII₇^o I V₇ I

4.

B^b: I —₇ A:V₇ I — A^b: V₇ I V₇ I A: V₇ I B^b:V₇ I N⁶ I V I

5.

A^b: — G: V₇ I — f[♯]: V₇ I — f: V₇ I V I IV

I V F: I — F[♯]: V₇ I — G: V₇ I — A^b: V₇ I II I V₇ I

* These progressions in the tenor are difficult of intonation for voices. The whole exercise is to be regarded as instrumental.

LESSON LIII, PAGES 171 to 173.

Modulations of an Augmented Fourth, or a Diminished Fifth.

LESSON LIV, PAGES 173 to 180.

Modulation in general. Key Relation.

EXERCISES TO LESSON LV, PAGE 183.

The Non-Harmonic Tones.

Suspensions.

1. Melody given.

d: I — V — I — II^o I V₇ I

2.

B^b: I V₇ vi g: V₇ vi B^b: IV I I V I V-7 I II I V₇ I

3. With Modulation.

a: I V₇— I V I C: VII^o I VII^o I D V₇ I C: V₇ I a: I — V₇ I

4.

c: I V—7 I — V I II^o I V— I — IV I II^o I V-7 I

5. Suspensions in the bass.

G: I - V₇ - I - V₇ - I V I - IV - e: V₇ I - b:V₇ - IG:V₇I IV I - V₇ - I

6.

d: I - V₇ - I A:V - I d:V₇I - II₇ - V₇I V₇ - I - V₇ - I II^o I - V₇ - I

7.

g: I - V - V₇ - I - V D:V₇ - IG:V₇I V I - V - I V₇ VI IV I - V₇ - I

EXERCISES TO LESSON LVI, PAGE 185.

Suspensions (Continued.)

1. Bass given.

D: I V₇ - VI:A:V₇ - I D: I - 7 IV - I - VII^o I II₇ VI II I - V₇ - I

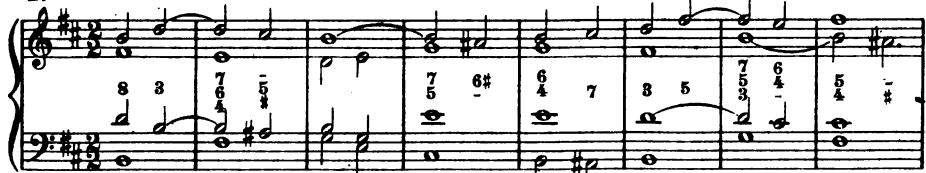
2.

c: I II₇ V₇ I - IV - 7 V₇ - I V IG:VII^o IC: V₇I - IV - I - 7 IV - V₇ - I

3.

a: I VII^o - I - c: II₇ - V - I₇ - IV VII₇ a: V I -II^o I V I a: V I - II^o I - V₇ I

4.

b: I - V₇ - VI IV VII₇ - IV VII₇ I - II₇ - V -I - 7 D: II - 7 V - 7 I - 7 IV - 7 b: II^o - I - V₇ I

5. Soprano given.

F: I - IV V - 7 I Bb: V₇ I g: V₇ I F: II₇ V V₇I - g: VII₇ I - C: V₉ F: V₇ - I - V VI II V₇ I

EXERCISES TO LESSON LVII, PAGE 188.
The Inverted Suspension (Retardation).

1. Melody given.

C: I V — I — II₇ V₇ I F: V₇ I C: I G: V I C: I

V₇ C: I II — VII^o — I — VI — VII^o — V₇ — I

2.

A: I — V₇ VI III IV II V₇ I V₇ I — b: V₇ I A: II₇ III V₇ I

3.

G: I V I V₇ — I V₇ — I V I — V₇ I — IV I IV C: V₇ I G: I — V₇ — I

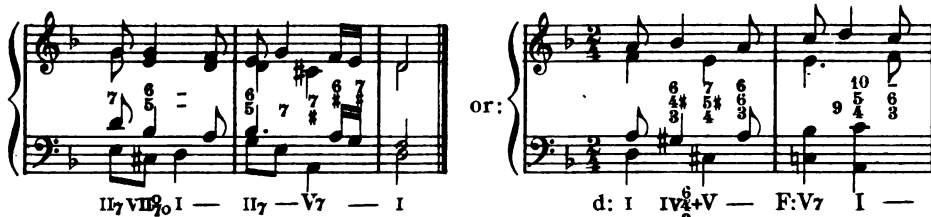
4.

a: I — V₇ VI — IV — I V — 7 I V₇ I N₆ I — V₇ I

5.



d: I F:IV I — . IV I — II V III V7 I d: II7 — V VII° I —



II7 VII° I — II7 — V7 — I or: d: I IV½+V — F:V7 I —



II7 VII° I F:I — a: V7 — I d: VII° I — II° VII° I — II° — V7 — I

EXERCISES TO LESSON LVIII, PAGE 191.

The Appoggiatura and Anticipation.

1. Melody given.



2.




3.



4.



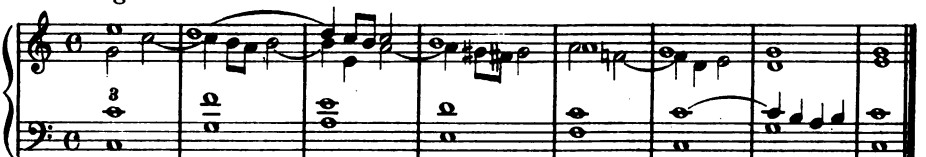
5.



EXERCISES TO LESSON LIX, PAGE 194.

The Delayed Resolution of the Suspension.

1. Bass given.



2. Suspensions in all parts.



6. Soprano given.



Compare N° 1



Compare N° 2

8.

Compare N^o 3.

9.

Compare N^o 4.

10.

Compare N^o 5.

EXERCISES TO LESSON LX, PAGE 196.
The Passing Tone and Embellishment.

1 a. Passing tones in Soprano.

1 b. Passing tones in Alto.

1 c. Passing tones in Tenor.

2a. Passing tones in Soprano.

2a. Passing tones in Soprano.

2b. Passing tones in Alto.

Passing tones in Alto.

The musical notation shows a sequence of chords in G major (one sharp, F#) with a 2/2 time signature. The chords are: G2 (G2, B1), G3 (G3, B2), G4 (G4, B3), G5 (G5, B4), G6 (G6, B5), G7 (G7, B6), and G8 (G8, B7). The alto voice (third staff) provides passing tones between the chords: G4-B3, A3-G3, F#3-E3, D3-C#2, B2-A2, G2-F#1, and E1-D1. The bass line (bottom staff) provides a simple harmonic accompaniment: G2-B1, G3-B2, G4-B3, G5-B4, G6-B5, G7-B6, and G8-B7.

2c. Passing tones in Tenor.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a 2/2 time signature. The bass staff has a key signature of two flats (B-flat and E-flat) and a 2/2 time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of seven measures. The first measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). The second measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). The third measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). The fourth measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). The fifth measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). The sixth measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). The seventh measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3).

3 a. In triple rhythm, passing tones in Soprano.

The musical score is written for piano on a grand staff with a treble and bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The melody is primarily in the treble clef, featuring eighth and sixteenth notes, with some rests. The bass clef provides a harmonic accompaniment with chords and single notes. The piece concludes with a final chord in the bass clef.

3b. Passing tones in Alto.

Passing tones in Alto.

3c. Passing tones in Tenor.

Passing tones in Tenor.

A musical score for a tenor voice part, consisting of two staves (treble and bass clef) with a brace on the left. The key signature has one sharp (F#) and the time signature is 2/4. The melody in the treble staff consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass staff provides accompaniment with half notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. The final measure of the bass staff contains a whole note D3.

4a. Passing tones in Soprano.



4b. Passing tones in Alto.



4c. Passing tones in Tenor.



EXERCISES TO LESSON LXI, PAGE 198.
Accented and Double Passing Tones.

1. Bass given. Quarter notes in Soprano.



2. Quarter notes in Alto.



3. Quarter notes in Tenor.



4. Soprano given. Quarter notes in bass.



EXERCISES TO LESSON LXII, PAGE 200.

Obligato Melody.

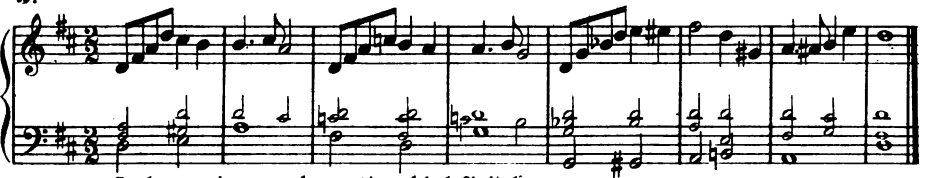
1.



2.



3.



Such exercises may be continued indefinitely.

EXERCISES TO LESSON LXIII, PAGE 204.

The Pedal, or Organ Point.

1. Inner parts added.



2.

Same, with low tenor.



3.



Same, with low tenor.



4. One inner part added.



5.



EXERCISES TO LESSON LXIV, PAGE 206.

The Inverted Pedal.

1. Inner parts added.



4. Tenor and bass added.



6.



EXERCISES TO LESSON LXV, PAGE 210.

Melodic Figuration.

1a. Melody harmonized.



1b. Figuration of Melody, harmonized with same bass.



1c. Same with four notes to each beat.



1d. Same with three notes to each beat.



2a. Melody harmonized.



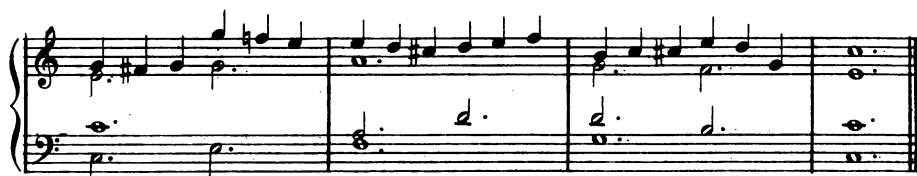
2b. First Figuration.



2c. Second Figuration.



2d. Third Figuration.



Note: The above serve merely as models for the pupil in the working out of the remaining exercises in this lesson.

EXERCISES TO LESSON LXVI, PAGE 211.
Harmonizing of Florid Melodies.

1^a ORIGINAL. Melody given.



1^b simplified.



2^a Melody given.



72

2b simplified.



3a Melody given.



3b simplified.



4a.



or



4b. Simplified.



5a.



5b. Simplified.



6a. Bass given.



6b. Simplified.



7a.



7b. Simplified.



8a.



8b. Simplified.



LESSON LXVII, PAGE 213.

Accompaniments.

EXERCISES TO LESSON LXVIII, PAGE 218.

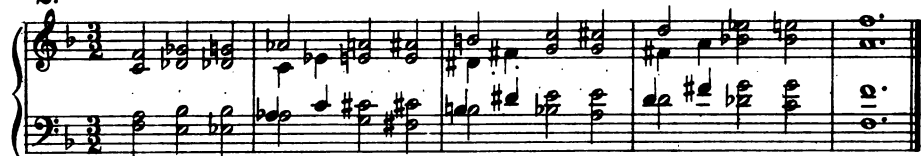
The Chromatic Scale Harmonized.

1.

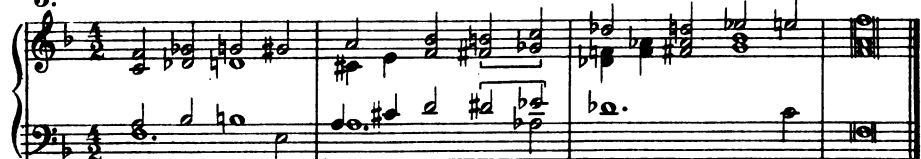
Ascending.



2.



3.



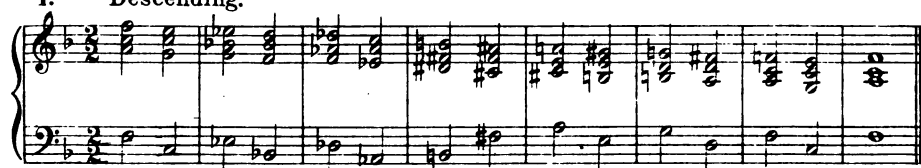
4.



5.



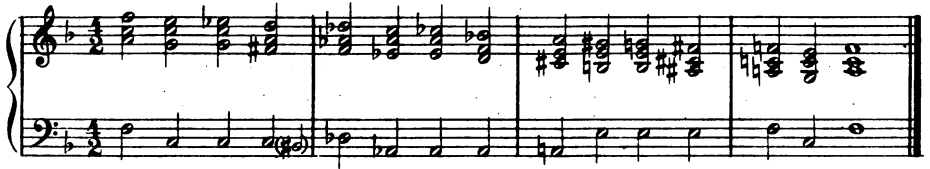
1. Descending.



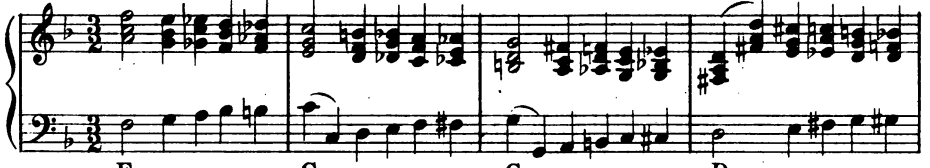
2.



3.



4.



F:

C:

G:

D:



A:

E:

B:

F# Gb:



Db:

Ab:

Eb:

Bb:

F:

5.



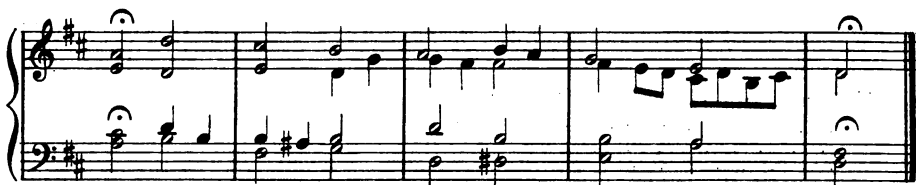
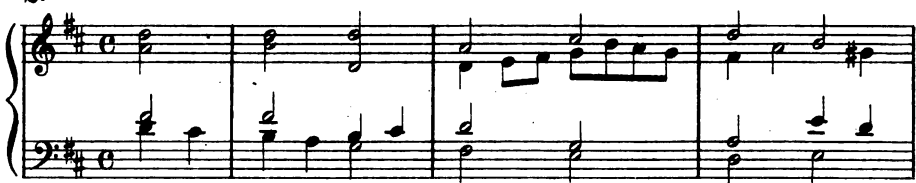
EXERCISES TO LESSON LXIX, PAGE 221.

The Figured Chorale.

1. Melody in the Soprano.



2.



3.



4.



5. In triple rhythm.



EXERCISES TO LESSON LXX, PAGE 224.

The Figured Chorale. (*Continued.*)

1a. Melody in the Bass.

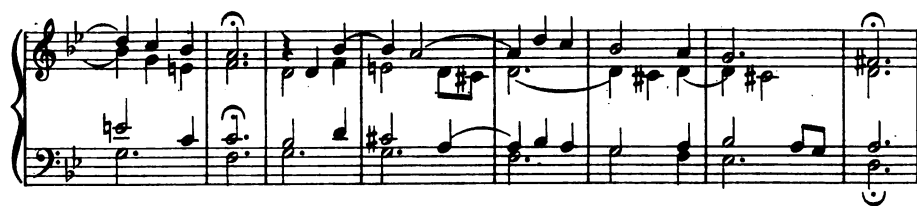


1b. With passing tones, etc.

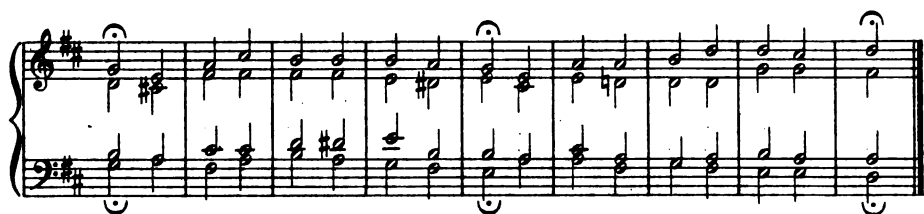


1c. In triple rhythm.





2 a.



2 b. With passing tones, etc.



In triple rhythm.

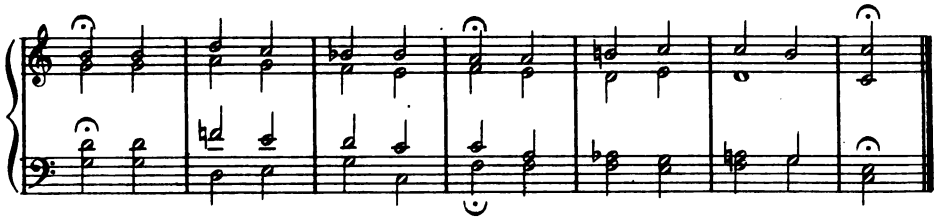
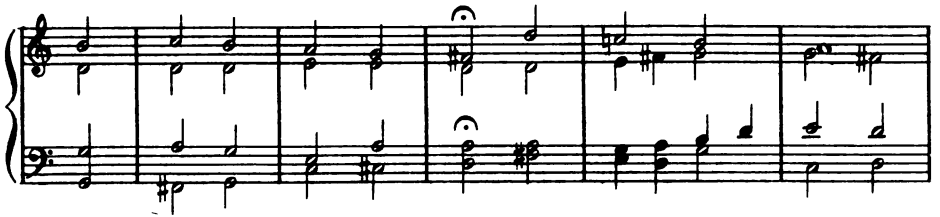


EXERCISES TO LESSON LXXI, PAGE 225.

The Figured Chorale(Continued.)

1a Melody in the Alto.





1^b With nonharmonic tones, etc:



1c. And in triple rhythm:



2a. Melody in the Tenor.

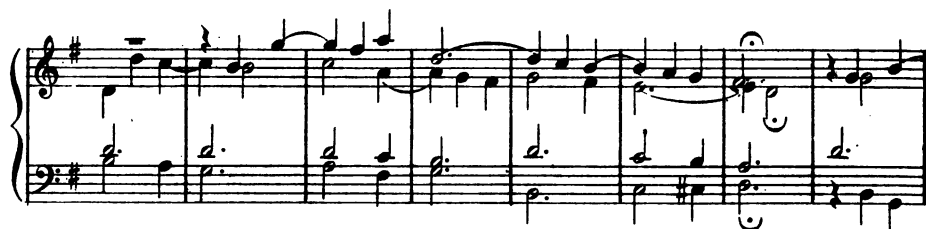




2b. With nonharmonic tones, etc:



25 And with triple rhythm.



EXERCISES TO LESSON LXXII, PAGE 227.

Analysis.

SIGNS USED IN ANALYSIS.

O.	Accented Passing Tone.	S.	Suspension.
+	Unaccented Passing Tone.	F. T.	Free Tone.
App.	Appoggiatura.	E.	Embellishment.
D. App.	Double Appoggiatura.	O. P.	Organ Point.
Ant.	Anticipation.	T. O. P.	Tonic Organ Point.
F. Ant.	Free Anticipation.	D. O. P.	Dominant Organ Point.
R.	Retardation.		

Note: It will be seen by the following analysis that even dominant and diminished seventh chords are not considered as producing modulation unless followed by a more or less emphatic cadence in the same key. See Note 2, Lesson 72.

1.

BACH.

Analysis of Exercise 1 (Bach):

System 1: F: I + I₆ I V V₂ I₆ IV + VII₆^o I VI

System 2: VII₆^o IV V₆ VI₇ II VII₆^o I IV₆ V I C:I C:IV VI IV V₇^o C:II

System 3: I₄⁶ V F: V I F: I IV VII₆^o I₆ C: V₅⁶ I a: IV₂⁴ V₇ I F: III

System 4: F: IV₆ V₅⁶ I IV VI₇^o II I₆ V V g: V₅⁶ c: V₂⁴ I₆ V₅⁶ I VC: I

2. Andante cantabile.

MOZART.

The musical score consists of four systems of piano accompaniment. Each system has a treble and bass staff. The first system includes 'App.' markings above the treble staff and below the bass staff. The second system includes 'App.' markings above the treble staff and below the bass staff, and a '+' marking above the treble staff. The third system includes a '+' marking above the treble staff. The fourth system includes a '+' marking above the treble staff and 'S' and 'O' markings above the treble staff.

Harmonic analysis below the first system: F I — 6 I₆ V₇ I — I₇ IV₆ IV₆ IV

Harmonic analysis below the second system: IV₆ — I 6 V I₇ II I₆

Harmonic analysis below the third system: II₆ I₆ V I — I₆ V₃ I V₆ I

Harmonic analysis below the fourth system: V₇ — V₆ I IV I₆ V V₇ I —

*) These four counts may also be interpreted: C: V₆ I g: VII₇ I; which is the old-fashioned interpretation, in contradistinction to the more modern idea of regarding such passages as intensifications of scale chords other than the tonic by associating them with their apparent dominant or diminished sevenths, these apparent tonics being subordinate to the tonic chord which fixes the key at the end of the phrase. In the above case the impression of a change of key is very fleeting; hence the use of altered chords.

HAYDN.

3. Adagio.

D: I6 IV I6

V7 I6₄ V7 I6₄ I6₄ V I IV

I I6₄ V7 I

4. Adagio.

BEETHOVEN.

C: I V₄₃ I I6₄ V V7

V7 V7_{#1} VI II₆ II V7 I

5. Adagio non troppo.

MEDELSSOHN.

App. App.

E: I IV₆ IV₆ [2] I ₆/₄ V V [3] II₆ I ₆/₄ [1] II V₇

App. App.

I VI f# V ₄/₂ I IV I ₆ VI₆ I E: V₇ I

6. Andante.

SCHUMANN.

D. App. D. App. D. App. App. D. App.

Bb: V V₉ V₇ I₆ F: V₇ I Bb: V₇ I

T.O.P.

D. App. D. App. E O S

V₉ V₇ I₆ I ₆/₅ IV II ₆/₅ V₇ I

T.O.P.

7. Ant. Ant. Ant. 8 S S App.

D: $V_4^{\frac{3}{4}}$ — I — VI III VI V I — V_7 $b:VII_7^0$ I $f:IV_7^{\frac{1}{2}}$

8 S App. S App. S App.

V IV_6 $IV_6^{\frac{1}{2}}$ A: VII_7^0 $I_7^{\frac{1}{2}}$ II V_7 VI II_6 $II_6^{\frac{1}{2}}$ $I_6^{\frac{1}{2}}$ V_7

8 S S S S Ant. E

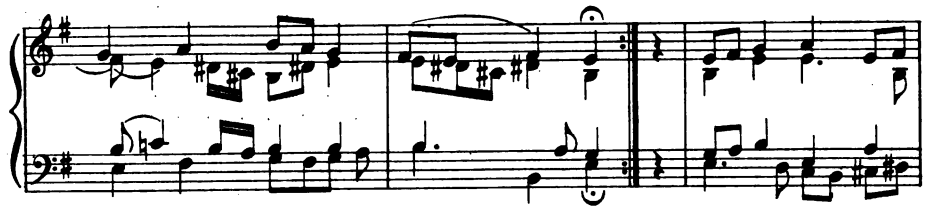
VI IV_6 $f:V_4^{\frac{3}{4}}$ I_6 II_6^0 V_7 E: I $c\#:N_6$ V IV_6 A: $II_7^{\frac{1}{2}}$

I_6 IV II_6 $c\#:VII_7^0$ V V_7 I A: II_6 $I_6^{\frac{1}{2}}$ V_7 I

CHORAL MELODIES TO BE HARMONIZED, PAGE 231.

The following are taken from the 871 Choralgesänge by John Sebastian Bach. It is not expected that the pupil will succeed in harmonizing these chorales with the masterly daring and freedom of that great master, but he will gain much benefit from comparing his work with the originals.

1. Christ lag in Todesbanden.



2. Jesu, der du meine Seele.



3. Hilf, Herr Jesu, lass gelingen.





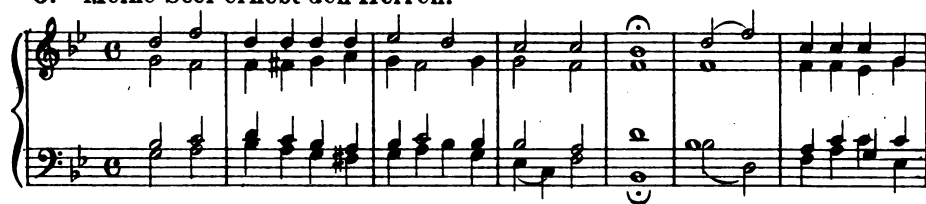
4. Von Gott will ich nicht lassen.



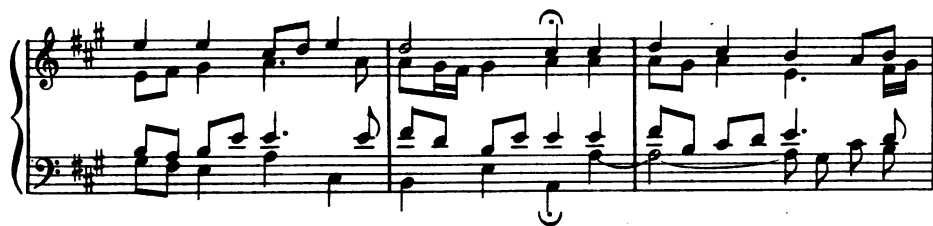
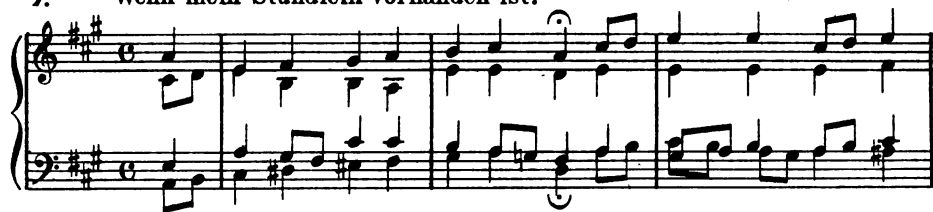
5. Allein zu dir, Herr Jesu Christ.



6. Meine Seel' erhebt den Herren.



7. Wenn mein Stündlein vorhanden ist.



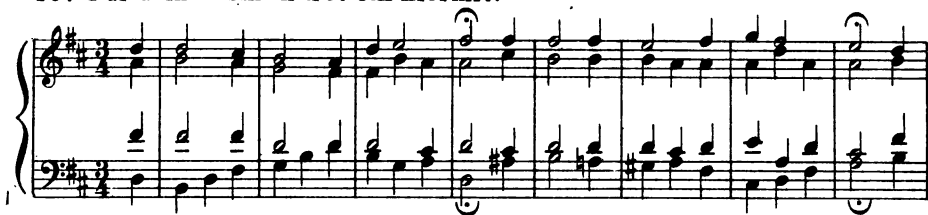
8. Lobt Gott, ihr Christen allzugleich.



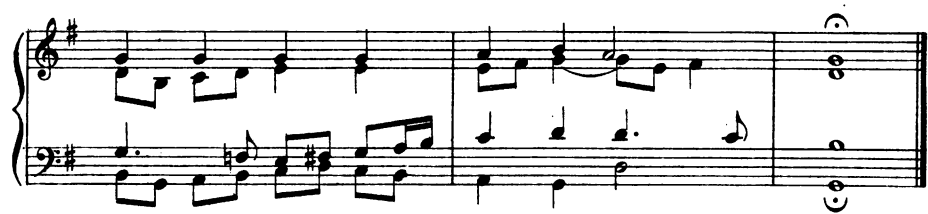
9. Jesus, meine Zuversicht.



10. Für deinen Thron tret ich hiermit.



11. Liebster Jesu, wir sind hier.



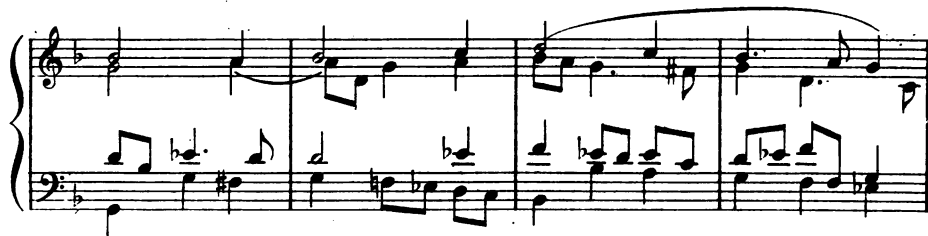
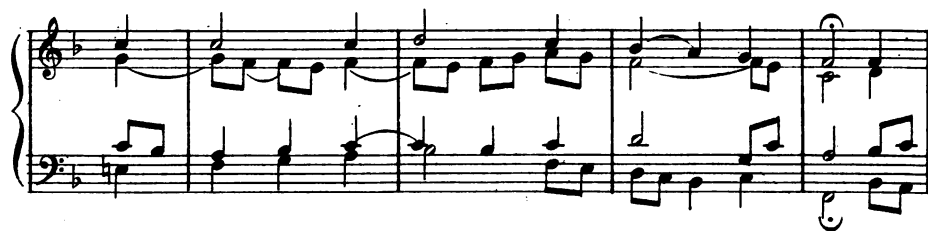
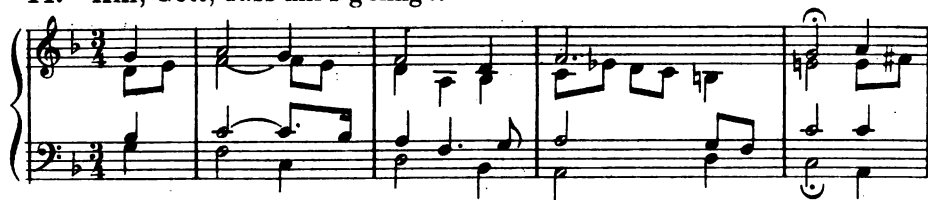
12. Mit Fried' und Freud' ich fahr' dahin.

Three systems of musical notation for piece 12. Each system consists of a treble and bass staff joined by a brace. The music is in 6/8 time, indicated by a 'C' with a dot. The key signature has one sharp (F#). The first system contains 8 measures. The second system contains 8 measures. The third system contains 8 measures and ends with a double bar line.

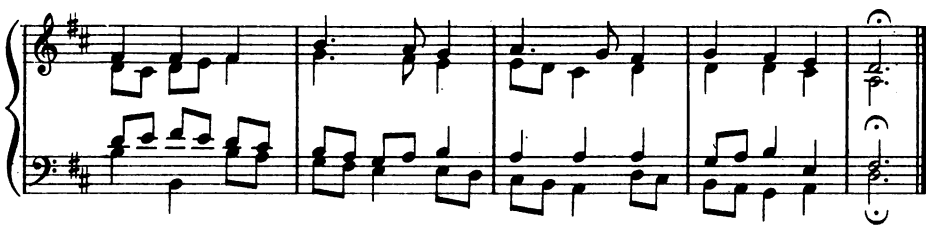
13. Wie schön leuchtet der Morgenstern.

Three systems of musical notation for piece 13. Each system consists of a treble and bass staff joined by a brace. The music is in 6/8 time, indicated by a 'C' with a dot. The key signature has two flats (Bb, Eb). The first system contains 8 measures. The second system contains 8 measures and includes a repeat sign (double bar line with dots). The third system contains 8 measures and ends with a double bar line.

14. Hilf, Gott, dass mir's gelinge.



15. Eins ist noth! ach Herr, dies Eine.











16. Herzlich lieb hab' ich dich, o Herr.



17. Vater unser im Himmelreich.



The exercises in this book may be reviewed with advantage by reharmonizing all the given melodies with modulations and suspensions. It is also recommended that the voice parts be written in the vocal clefs, viz: Soprano  Alto  Tenor  and Bass  also for the string quartet: 1st Violin  2d Violin  Viola  and Cello .

Date Due[illegible]

Library Bureau Cat. no. 1137

Music 302.9.12

A key to Chadwick's Harmony,
Loeb Music Library

BCJ2674



3 2044 041 004 987

42.2.5

A

**HARVARD UNIVERSITY
MUSIC DEPARTMENT LIBRARY**

